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QUATRE

TABLEAUX MUSICALS

de l'opéra

„Le Coq d'or“.

SUITE

pour grand Orchestre

arrangée d'après les intentions de l'auteur

par

A. Glazounow et M. Steinberg.

Partition 7 Rb.

Parties supplémentaires à 75 c.

Parties 14 Rb.

Pour piano à 4 mains — —



Propriété de l'éditeur

P. JURGENSON,

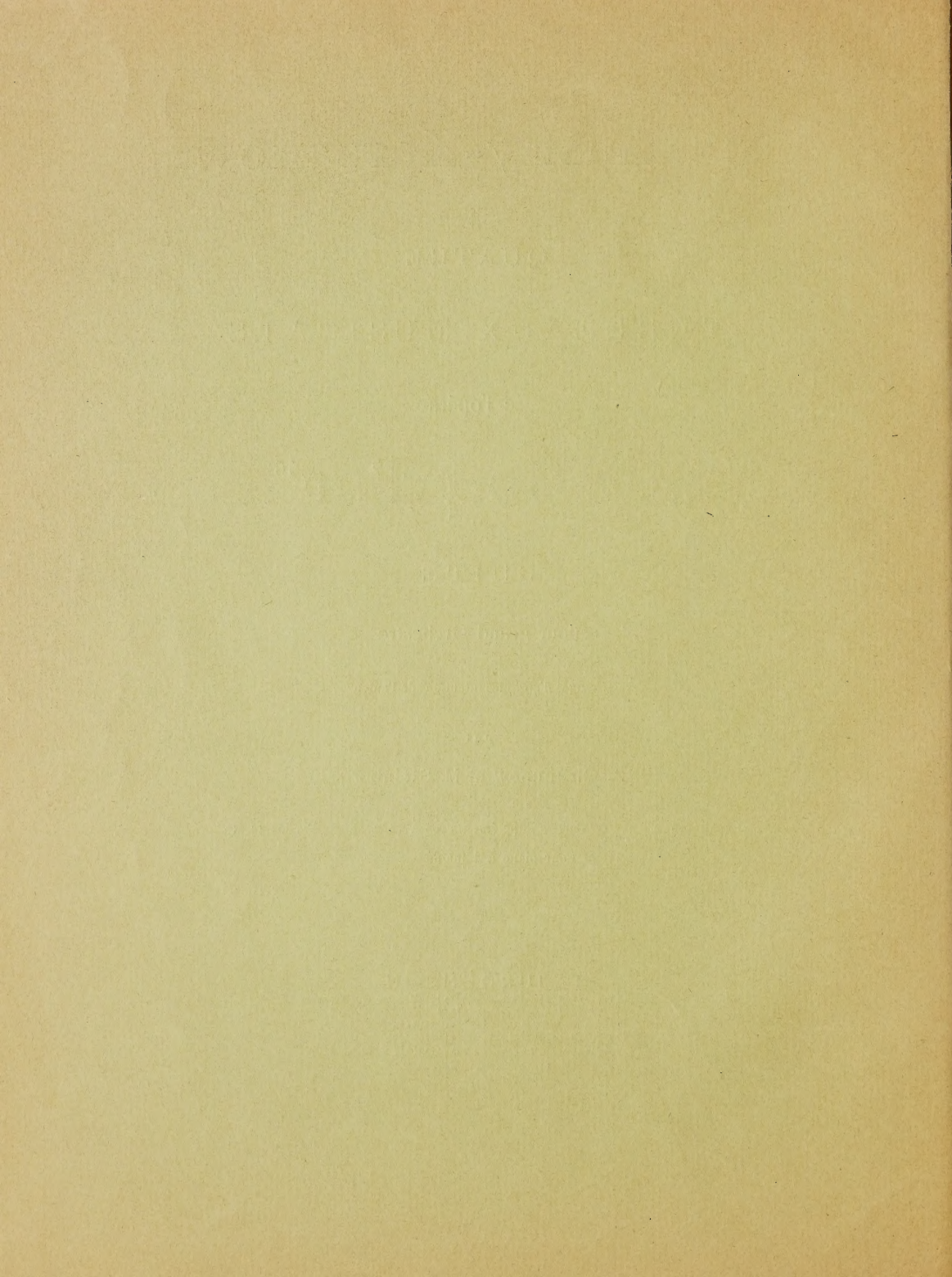
Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale
russe et du Conservatoire de Moscou.

MOSCOU. ✠ **LEIPZIG.**

Neglinny pr. 14. ✠ Thalstrasse 19.

St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.

Kiew, chez L. Idzikowski.



3,10- 80

N. Rimsky-Korsakow.

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Музыкальные картинки к сказке о Золотом Пытушке

(из оперы „Золотой Пытушок“).

I. **Царь Додон у себя дома** (введение и оперы и отрывки из 1-го действия: сон Додона, прерываемый тревожными криками пытушки и сильными сбоями царевичей в походы).

II. **Царь Додон в походе** (отрывки из 2-го действия: мрачная картина ушелья, убитого трупами, появление Додоновой рати, царь палъ тѣлами убитыхъ сыновей, веясные проблески шатра Шемаханской царицы).

III. **Царь Додонъ въ гостяхъ у Шемаханской царицы** (отрывки изъ 2-го дѣйствія: пляска царицы съ Додономъ, выходъ царичьей свѣты и свадебное величание, отъѣздъ).

IV. **Свадьба и печальный конецъ Додона** (отрывки изъ 3-го дѣйствія: вступленіе, свадебное шествіе, нападеніе пытушки и гибели Додона, оркестровое заключеніе оперы).

I. Царь Додонъ у себя дома.

У царя Додона въ столицѣ на высокой сплѣхъ сидитъ вѣрный сторожокъ золотой пытушокъ; сидитъ, во все стороны глядитъ, царство отъ всякой напасти стережетъ, сонъ Додоновъ бережетъ. Ничего отъ него не скроется, что на бѣломъ свѣтѣ строится. Обернулся пытушокъ направо, видитъ, какъ въ непроглядной дали на краю свѣта островокъ между моремъ и небомъ не привычная держится. Виситъ себѣ островокъ на воздухѣ, и сколько разъ на него ли взглянешь, все онъ въ новомъ видѣ кажется. Вотъ сейчасъ на немъ теремокъ стоитъ, весь какъ есть хрустальный, сквозь потолки въ теремъ и солнце льетъ, и звѣзды ночью видны... А живетъ на островѣ красавица-дѣвица Шемаханская царица, никѣмъ не виданная; живетъ въ привольѣ: всякое хотѣнье по шую вѣдьмѣ исполняется. Только все горюетъ-царица, по живымъ душамъ соскучилась, слезы льетъ ручьями, едва тѣ ручки лепестками душистыми засыпать успѣвають...

Обернулся навѣло пытушокъ и видитъ, какъ въ своей повелушѣ его прежній хозяинъ премудрый звѣздочетъ сидитъ въ сорочанской шапкѣ; про всѣхъ онъ, кому что суждено, знаетъ, только о себѣ самомъ ничего ему не извѣстно. Сидитъ онъ, древняя книга читаетъ, звѣзды считаетъ, все объ этой самой Шемаханской царицѣ гадаетъ. Заглянуть пытушокъ внизъ подъ собою. А тамъ, какъ разъ царь Додонъ вѣдьмѣ свои кроватъ на весеннее солнце выставитъ, закутается мѣховымъ одеяломъ и спитъ себѣ безъ заботы, какъ ребеночекъ малый. Одолѣлъ полуденный сонъ и слуги царскихъ, и крѣпкую стражу Додонову: все спятъ, спятъ сладко и долго. Тишина во всей столицѣ, однѣ неугомонныя мухи кружатся надъ Додономъ, по личику цареву полазотъ, да солнышко красное обдастъ его своимъ свѣтомъ-тепломъ, ровнымъ и ласковымъ. И царь во снѣ уныбается, и мерещится ему та-же невиданная красавица-дѣвица.

Только вдругъ что-то завидѣлъ пытушокъ направо на востокѣ, встрепетулъ, всполошился, забилъ крыльями, кричитъ, поднимаетъ суматоху. Трубы затрубили, заржали кони, всѣ забѣгали. Живо обоихъ царевичей въ походъ снарядили и успокоились пока. Хорошо живутъ при такомъ сторожѣ!

И прилеге снова Додонъ со всѣмъ своимъ царствомъ праздничные всѣ досматривать; спитъ еще слаще, еще крѣпче, приглубившись на горячемъ солнышкѣ. И грезится имъ опять красавица-дѣвица да такъ ясно, что вотъ-вотъ самое личико ея изъ подъ покрывала выглянетъ. А кто такая эта красавица, никому изъ нихъ не вѣдомо.

II. Царь Додонъ въ походы.

А къ востоку отъ Додоновой столицы, куда золотой пытушокъ воззрится, въ дикомъ ушельѣ рать царевичей, вся побитая, межъ частыхъ кустовъ горами навалена. Вродаютъ кони безхозьяные, кровью залитую травку пинаютъ. Горитъ надъ покойниками мѣсяцъ, какъ свѣча погребальная,—тусклый да багровый. Втеръ надъ ними плачетъ, крадется между кустами,

Tableaux musicaux du conte du Coq d'Or

(tirés de l'opéra „Le Coq d'Or“).

I. **Le roi Dodon en son palais.** (Introduction de l'opéra et extraits du premier acte: le rêve de Dodon, interrompu par les cris d'alarme du Coq, et le départ précipité des princes pour la guerre).

II. **Le roi Dodon en campagne.** (Extraits du deuxième acte: dans le défilé, la nuit, parmi les cadavres, apparition de l'armée de Dodon; le roi près des corps de ses fils; ébauche vague de la tente de la reine de Chémakha).

III. **Le roi Dodon chez la reine de Chémakha.** (Extraits du deuxième acte: danse de la reine avec Dodon, apparition du cortège de la reine et glorification nuptiale; départ).

IV. **Noces et fin lamentable de Dodon.** (Extraits du troisième acte: Introduction, marche nuptiale, agression du coq et mort de Dodon, conclusion orchestrale de l'opéra).

I. Le roi Dodon en son palais.

Dans la capitale du royaume de Dodon, au sommet d'une grande hampe est perché le fidèle gardien, le coq d'or. Perché il regarde de tous côtés, il veille afin que nul ennemi n'attaque le royaume, et protège les rêves de Dodon. Rien ne lui est caché de ce qui se passe dans le monde entier. Se tournant à droite, il voit aux invisibles confins du monde une petite île qui se tient suspendue entre la mer et les cieux. Elle flotte dans les airs et aussi souvent qu'on la regarde, elle offre des aspects nouveaux. Soudain s'y dresse un palais tout de cristal, à travers les parois duquel brillent de jour le soleil et de nuit les étoiles... Et en cette île vit une jeune fille splendide, la reine de Chémakha, invisible aux humains. Sa vie est heureuse et libre; chacun de ses vœux est accompli d'une manière merveilleuse. Pourtant la reine est consumée de chagrin, elle languit de n'être entourée que de vains fantômes, elle pleure de grands flots de larmes que l'on a peine à étancher avec des pétales odorants.

Se tournant à gauche, le coq voit comment dans sa chambrette est assis, en bonnet d'Astrakhan, son premier maître, le sage astrologue, qui connaît la destinée de chacun, mais ignore tout de la sienne propre. Il est assis, feuilleté un livre antique, consulte les étoiles, et cherche l'horoscope tout juste de la reine de Chémakha.

Le coq a regardé à ses pieds. Là, le roi Dodon a fait dresser son lit sous les rayons d'un soleil printanier; et enveloppé de molles couvertures, il dort sans soucis, tout comme un petit enfant. Le sommeil de la méridienne a gagné les serviteurs du roi et la vaillante garde royale même. Tous dorment, d'un long et doux sommeil. La capitale entière est silencieuse; seules les mouches infatigables tournoient au dessus de Dodon, se posent sur le visage royal, que le bon soleil rouge baigne de rayons clairs et chauds, doucement caressants. Et le roi sourit en son sommeil, car un rêve lui a montré la merveilleuse inconnue, la princesse de l'île.

Soudain le coq ayant de nouveau regardé à droite, vers l'orient, a tressailli, pris de peur; il bat des ailes, crie, provoque un tumulte. Les trompettes de sonner, les chevaux de hennir, tout le monde de courir. Les deux fils du roi s'équipent pour partir à la guerre, puis tout se calme en attendant. Il fait bon vivre avec un pareil gardien!

Et de nouveau Dodon, et tout son royaume avec lui, s'étendent pour dormir; ils veulent revenir à leur rêve magique. Ils dorment encore plus doucement, encore plus profondément, à la chaleur ardente du soleil. Et voilà qu'en songe ils reviennent la merveilleuse jeune fille, mais cette fois si clairement, qu'on dirait que sous son voile son ravissant visage se découvre. Nais nul ne sait qui est cette belle inconnue.

II. Le roi Dodon en campagne.

A l'est de la capitale de Dodon, dans la direction où avait regardé le coq, dans un défilé sauvage, l'armée des princes, git parmi des broussailles touffues. Des chevaux sans maître errent, broutent l'herbe ensanglantée. La lumière de la lune faible et pourprée, brille au dessus des trépassés, comme un cierge funèbre. Le vent sanglote au travers du défilé, dissipe les brumes, comme

туманъ раздвѣиваетъ, ровно ищетъ кого-то между мертвецами: то къ одному припадетъ, одного задохнотья одежи теревить, поднять отъ смертнаго сна хочеть, то другого. Орлы хищные, да вороны черные стаями на мертвыхъ сидятъ, звонкимъ кличемъ тишину будять...

Жутко было воянамъ Додоновымъ спускаться въ долину; плетутся въ темнотѣ шажкомъ другъ за дружкой, озираются, земли подъ собой не слышать. Приуныли и Додоны, голову повѣсили, и какъ разъ на убитыхъ сыновей наткается: брать во брата вонзали свои мечи царевичи, да такъ и застыли въ смертномъ снѣ.

Вывали отецъ—да дѣлать нечего, даже выместить некому: нинго кругомъ не замѣтно. Только какъ стала заря занимаясь, туманъ разогнался,—тутъ и увидѣли Додоны съ войскомъ, какъ въ сторонѣ шатеръ золотой возвышается, сквозъ туманъ узоромъ переливается.

III. Царь Додонъ въ гостяхъ у Шемаханской царицы.

Позабылъ, залюбовавшись на прескѣпную красу царицы, царь о своихъ сыновьяхъ, пошелъ у царицы съ Додоновымъ бесѣда, угощеные да пляска. Царица съ бубномъ въ рукахъ въ пляску пускается, фатой прикрывается и Додону съ собой плясать велитъ. Старъ и породенъ царь, а плясать надо, все дѣлается, какъ приказано. Откопъ ни возмется, выскочилъ арапчата и завертели въкрутъ царя съ царицей. Плясалъ Додонъ, плясалъ, царю смѣшались, изъ силъ выбился и упалъ. Стали снаряжаться въ обратный путь, Додонъ дорогую невесту домой везетъ и всю ея свиту волшебную съ собой беретъ. Свита съ пѣснями собирается, надъ женихомъ насмѣхается. Съѣлъ царь съ царицей въ золотую колесницу, затрубили въ трубы и потахали.

IV. Свадьба и печальный конецъ Додона.

Въ столицѣ ждутъ, не дождутся въ назначенный день Додонова приѣзда. День выдался жаркій и душный. Вѣсь народъ, и старые и малые, столпились ко дворцу, все заволопили, даже на крыши взобрались—и ждутъ. Радостная-бы надо было, а а на сердца у всѣхъ жутко и невесело, словно бѣдъ какой огнь. А тутъ, какъ на грѣхъ, ползетъ съ востока все ближе и ближе страшная грозовая туча, тяжелая и темная какъ свинецъ. Только сидитъ себѣ смиренхонько пѣтушокъ, на солнцѣ поблескиваетъ, бѣды не чуетъ...

А свадебный поѣздъ уже приближается: слышны паззали царскія трубы. Впереди ѣхали царицы ратники.—лики важные, щеки вадутыя,—а за ними показались и волшебная свита царицы. Ужъ кого только тутъ не было! Шли арапы съ арапчами, люди съ пѣснями головами, рядомъ не торожась шагали исполнены, рабыни подъ покрывалами пѣсни дорожьи зарны и разные кушныи серебряные. Развеселился советъ народъ, запрыгали козломъ, завертели колесомъ, гранули царю съ царицей многотыте.

Шумно, весело свадьба началась, да худо кончилась. Какъ стали молодые по лѣстницѣ во дворецъ подыматься, пѣтушокъ вдругъ спорхнулъ со спицы, крикнулъ страшнымъ голосомъ и, покружившись надъ царевой головой, какъ клевать его прямо въ темя! Охнулъ Додонъ да и духъ воя, а царица пропала. точно ея никогда и не было. «Ки-ри-ки! Ки-ри-ку-ку! Берегись, будь на чеку!»

В. Бѣльскій.

Или с'efforçait de trouver un corps parmi tous les cadavres. Il frôla un corps, agita un lambeau de son vêtement comme pour l'arracher au sommeil éternel, puis passa à un autre. Des aigles ravisseurs et même de noirs corbeaux se sont posés sur les morts, et leurs clameurs sonores troublent le silence...

Les guerriers de Dodon pénétrèrent avec appréhension dans le défilé: ils avançaient dans l'obscurité à petits pas, pressés l'un contre l'autre; ils trébuchaient, regardant à droite et à gauche: ils ont si peur que le sol semble se dérober sous leurs pas. Dodon, triste, marchant tête baissée, se heurte aux corps de ses fils: les deux frères se sont transpercés l'un l'autre de leurs glaives, et les voici glacés par l'éternel sommeil.

Et le père affligé sanglote: il veut agir, tirer vengeance—mais sur qui? On ne voit personne aux alentours. Mais quand apparait l'aurore, dispersant le brouillard, Dodon et sa suite aperçoivent une tente dorée qui est dressée un peu plus loin, et dont les ornements brillent à travers la brume matinale.

III. Le roi Dodon chez la reine de Chémakha.

Eperdu d'admiration pour la lumineuse beauté de la reine, Dodon ne songe plus à ses fils. Tout le monde s'est assemblé auprès d'elle, on se prépare à la danse. Un tambourin à la main, la reine se met à danser, enveloppée d'un voile, et elle invite Dodon à danser avec elle. Le roi est vieux et corpu lent, mais il obéit et commence à danser. De tous côtés surgissent des nègrillons, qui se mettent à tourbillonner autour du roi et de la reine. Dodon danse, fait rire la reine, n'en peut plus et se laisse tomber. L'on se prépare au retour; Dodon ramène avec lui sa tendre fiancée, et tout un cortège féérique les suit, qui se groupe avec des chants et tourne en dérision le roi. Dodon et la reine s'installent sur un char doré, les trompettes sonnent et l'on part.

IV. Noces et fin lamentable de Dodon.

Dans la capitale tous restent en expectative, attendant vainement l'arrivée, au jour fixé, de Dodon. La journée est chaude, accablante. Tout le peuple, jeunes et vieux, s'est assemblé autour du palais: foule compacte, entassée jusque sur les toits. Tous attendent. Alors qu'il conviendrait de se réjouir, ils restent inquiets et sans joie comme si quelque malheur menaçait. Et voila que, comme un présage funeste, une sinistre et orageuse nuée s'amasse du côté de l'Orient et se rapproche sans cesse, épaisse et lourde comme du plomb. Mais le coq reste immobile, impassible, scintillant sous le soleil; il ne pressent aucune catastrophe.

Mais voici qu'approche le cortège nuptial. On entend au loin les trompettes royales. En avant marchent les miliciens du roi, le visage grave, les joues gonflées. Puis paraît le cortège féérique de la reine. Jamais on n'a rien vu de pareil: des nègres et des nègrillons, des hommes cornus, d'autres qui n'ont qu'un oeil, au milieu du front, des pygmées, des hommes à tête de chien, des géants marchant à pas comptés, des esclaves voilées, portant des cassettes précieuses et toutes sortes de vaisseaux d'argent. Le peuple est tout à fait mis en gaité; tous sautent à qui mieux mieux, tournoient comme des toupies et entonnent un chœur de vœux aux souverains.

Les noces ont commencé gaiement, bruyamment, mais elles finissent mal. Les nouveaux époux ont à peine commencé à monter l'escalier du peron que soudain le coq s'est envolé de son perchoir, a poussé un cri terrible et, venant tournoyer au dessus de la tête du roi, lui a percé le crâne d'un coup de bec! Dodon rend l'âme, la reine disparaît, s'évanouit à jamais.

„Cocori, cocoricou: Ouvrez l'œil et garde à vous!“

изъ оперы
„Золотой пѣтушокъ.“

de l'opéra
„Le coq d'or.“

N: RIMSKY-KORSAKOW

Allegro. $\text{♩} = 120$. Lento. $\text{♩} = 60$.

Flauto piccolo.

2 Flauti.

2 Oboi.

Corno inglese.

2 Clarinetti in B.

Clarinetto basso in B.

2 Fagotti.

Contrafagotto.

4 Corni in F.

2 Trombe in C.

(Poi Tromba contralta in F.)
3 Tromboni e Tuba tacent al $\frac{14}{4}$

Timpani.

Piatti.

Campanelli.

Celeste.

2 Arpe.

Violini I. (16-12)

Violini II. (14-10)

Viole. (12-8)

Violoncelli. (10-6)

C. bassi. (8-4)

Allegro. $\text{♩} = 120$. Lento. $\text{♩} = 60$.

con sord. p dimin. poco

con sord. pp

Allegro. $\text{♩} = 120$. Lento. $\text{♩} = 60$.

1

[illegible]

Fl.picc.

Fl.

Ob.

C. ingl.

Clar. I. (A)

Clarbas. (A)

Fag.

Arpe.

Viol.

Vcl.

Vcl.

Cb.

Clé. Des. E. Frs.

G. Ais. B.

Bérénice

16

3

Flpice

pp dolcissimo

Fl.

pp dolcissimo

Ob.

C. ingl.

Clar. I. (A)

Clar. II. (A)

ppp Clar. bas. (A)

ppp Fag.

ppp C. fag.

ppp

Corni

Tr-be

Piatti. *tr*

pp

Arpe. *glissando*

pp

unis. pizz.

pp

pp

pp

pp

pp

pp

pp

3

Fl.

Ob.

Clar. III. (A)

Clarbas. (A)

Fag.

C.fag.

Pia.

I. Solo

a piacere

f

p dolce

[4]

Arpe.

in C, Dis, Es, Fis, Ges, A, His.

gliss.

p espres.

p espres.

arco

div. arco

p arco

div.

p div.

p

[4]

Clar. I. (A)

Fag.

mor.

mor.

mor.

Fl. picc. in tempo

[5] Moderato assai. $\text{♩} = 80$

Fl.

Ob.

C. ingl.

Clar. A.

Clar. bas. A.

Fag.

C. fag.

Corni.

Tr. ba.

Campan.

Arpe.

in tempo

senza sord.

senza sord.

unis. senza sord.

div. senza sord.

in tempo

senza sord.

unis.

unis. pizz.

div.

[5] Moderato assai. $\text{♩} = 80$

Fl. picc. riten. poco [6]

Fl.

Ob.

C. ingl.

Clar.(A)

Clar. bas.(A)

Fag.

C. fag.

Corni.

Tr-ba.

Camp.

Arpe.

riten. poco

arco

unis.

riten. poco

[6]

a tempo

Fl. picc. *p*

Fl. *I* *p*

Ob. I *p*

C. ingl.

Clar. (A) *I* *p*

Clar. bas. (A)

Fag.

C. fag.

Corni. *p*

Tr. be.

Camp.

Arpe. *mp*

a tempo

pizz. *mp*

pp

pp

pp

pp

pp

pizz. *p*

pizz. *p*

a tempo

pp

Fl. picc. [7]

Fl. I. *pp*

Ob. I. *pp*

C. ingl. *pp*

Clar. I.

Clar. bas.

Fag. *pp*

C. fag.

Corni.

Tr.-be.

Camp. *p*

Arpe. *p*

arco *p cantabile*

p cantabile

p

arco *p*

arco *p*

[7]

This page of a musical score is for a symphony orchestra. It includes staves for the following instruments: Fl. picc., Fl. I., Ob. I., C. ingl., Clar., Clar. bas., Fag., C. fag., Corni., Tr. be., Timp., Piatti., Camp., and Arpe. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The music is divided into measures, with dynamic markings such as *p*, *cresc.*, *pp*, *ff*, *ppdim.*, *cresc. poco*, *dim.*, *dolce*, and *colla bacchetta* indicating the volume and style of playing. The score is written in a standard musical notation with notes, rests, and other musical symbols.

Fl. piccolo. Fl. Ob. C.ingl. Clar. Clar.bas. Fag. C.fag. Corni. Tr-be. Timp. Camp. Arpe.

riten.poco

dim. mor. in B. mor. dim. mor. dim. poco a poco poco poco

9 Andantino. ♩ = 88.
Clar basso (A)

pp

ppp

ppp

con sord.

pp

con sord.

pp

con sord. div.

pp

con sord.

pp

pizz

C-b. div.

pp

9 Andantino. ♩ = 88.

Cor.

Fl.
Ob.
Clar. B
Fag.
Cor.

pp
pp
p
pp
p
pp

div.
div.
p
p
p
p

10
Ob. I
Clar. B
Cor.
C-b div.

pp
pp
ppp
ppp

pizz.
ppp
pizz.
ppp
unis.
p dolce
p dolce
pp

Ob. I.

Clar. (B)

Cor.

C-b. div.

Ob. I.

Clar. (B)

Cor.

pp

11

Ob. I.

Clar. B.

Cor.

arco

arco *pp*

ppp

ppp

C. b. div.

[12] Solo

Fl. I.

Clar. I (B).

Cor.

Piatti.

Arpa I Muta in
Ges, D, Eis, F, Gis, As, H.
gliss.

2 Arpe.

Arpa II in C, Dis, Es, Fis, Ges, A, His

pp dolce

Solo

pp dolce

pp (Colla bacchetta.)

p

senza sord. pizz. div.

senza sord. pizz. div.

pp

pp sempre

p

gliss.

[12]

Fl. I.

Clar. I B.

Cor.

Piatti.

2 Arpe.

Arpa I in Cis, Des, E, Fes, G, Ais, B.

gliss.

Fl. picc.

Fl. I.

Ob.

Clar. I B.

Cor.

Tr-he (C)

Tr-boni e Tuba.

13

14 Allegro assai. ♩ = 132.

Fl. I II

in A

con sord. a 2

arco sul ponticello al segno

sfz sul ponticello al segno

arco.

senza sord. sul ponticello al segno

arco

14 Allegro assai. ♩ = 132.

Fl. pic.
Fl.
Ob.
Fag.
Cor. I, II.
in C. *allarg. poco*
in F. C. alta
Tr. -bani
pp *cresc.* Tuba.

a tempo
dim.
cresc.
cresc.
f
dim.
senza sord.
dim.

senza sord.
sf
fp

Clar. (A)
Fag.
Cor.
(C) I *f*
(F) Tr. -be.

dim.
a 2

p

[illegible]

This musical score is for the song "The Rose Tree" and is arranged for a full orchestra and voice. The score is written in 2/4 time and features a key signature of one flat (B-flat). The instruments and parts included are:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. (A)** (Clarinet in A)
- Fag.** (Bassoon)
- Tr. bni.** (Trumpet in B-flat)
- Violins** (First and Second)
- Violas**
- Cellos**
- Basses**
- Voices** (Soprano, Alto, Tenor, Bass)

The score is divided into four measures. The first measure shows the initial key signature change to one flat. The second measure begins the vocal melody. The third and fourth measures continue the instrumental and vocal parts. The score concludes with a final chord and a double bar line.

[16] Allegro non troppo. ♩ = 112

Fl. *mf cresc. molto*

Ob. 1. *p cresc.* a 2. *cresc. molto*

Clar. (A) *p cresc.* *cresc. molto*

Fag. *p cresc.* *sf mf cresc. molto*

Cor. *f* a 2. *p cresc. molto*

Tr-bone e Tuba. *p*

[16] Allegro non troppo. ♩ = 112


p cresc. *cresc. molto*

p cresc. *cresc. molto*

p cresc. *cresc. molto*

sfp cresc. *sf mf cresc. molto*

sfp cresc. *sf mf cresc. molto*

Allegro assai. $\text{♩} = 120$  allarg. molto. pp
Andantino. $\text{♩} = 88$

17 *pp*

Fl.
Ob. I.
Clar. A.
Corni.
pizz.
unis.
C. b.

pp

Fl. picc.
Fl. I.
Clar. A.
Corni.
Piatti.
Arpa I.
Arpa II.
arco div.
sempre con sord.
arco
gliss.
gliss.
p

18

in C, Dis, Es, Fis, Ges, A, His.
in Cis, Des, E, Fes, G, Ais, B.

Con II III IV
pp

pp

Fl. pice.

Fl. I.

Corn I.

Piatti.

Arpa I.

Arpa II.

стойчивые.

19

Fl. I.

Clar. (A)

Corn I.

Piatti.

Arpa I.

Arpa II.

33585

Musical score for a string quartet, measures 1-16. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features various musical notations including dynamics (*p*, *pp*, *PPP*), articulation (accents, slurs), and performance instructions (*div. a 3*, *unis.*). The key signature is one sharp (F#) and the time signature is 4/4.

Measures 1-4: Violin I and II play a melodic line with accents and slurs. Viola and Cello/Double Bass provide harmonic support with chords and single notes. Dynamics range from *p* to *PPP*.

Measures 5-8: The texture continues with similar melodic and harmonic patterns. The Viola part includes a *div. a 3* instruction.

Measures 9-12: The music transitions into a section with more complex rhythmic patterns and dynamics. The Cello/Double Bass part features a *div. a 3* instruction.

Measures 13-16: The final measures of the page show a continuation of the melodic and harmonic themes, ending with a *div. a 3* instruction in the Cello/Double Bass part.

II.

Moderato. (*alla breve*) $\frac{d}{4}$ = 50.

2 Flauti piccoli (II. III.)

Flauto I.

2 Oboi.

Corno inglese.

2 Clarinetti in B.

Clarinetto basso in B.

2 Fagotti.

Contrafagotto.

4 Corni in F.

1. II. in C.

3 Trombe

III. e. alta in F.

3 Tromboni e Tuba.

Timpani.

Moderato. (*alla breve*) $\frac{d}{4}$ = 50.

Violini I. (16-12)

Violini II. (14-10)

Viola. (12-8)

Violoncelli. (10-6)

C.-bassi. (8-4)

Moderato. (*alla breve*) $\frac{d}{4}$ = 50.

Musical score for measures 20-29 of Act II, Scene I from Wagner's *Die Walküre*. The score includes parts for Flauto piccolo, Flauto grande, Oboe, Clarinet B \flat , Clarinet Bass B \flat , Fagotto, Coro III, Tromba C, Violino I, Viola, Violoncello, and Contrabbasso. Measure numbers 20 through 29 are indicated at the top and bottom of the page.

[illegible]

1

[illegible][illegible]

24

Clar. B \flat

Fag.

Cor. III, IV

Tr. bnl.

Viol. II.

24

25

26

27

28

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518

519

520

521

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527

528

529

530

531

532

533

Cl. (B)

Cl. basso (B)

Fag.

Cor. I. II.

Tr. b. I. II.

pp

in A.

25

Fl.

Cl. B.

Fag.

Cor.

Tr-bni.

Viol. div. a 1.

25

legatissimo sempre

Fl. 12

Ob.

Cor. ingl.

Cl. (B)

Cl. basso.

Fag.

C. fag.

Cor.

Tr-be.

Tr-bni.

Timp.

Piatti.

III.

pp cresc. f

26

[illegible]

(alla breve.)

[illegible]

Viol. div. a 2.

Vcelli div. a 2.

sempre legato assai

ppp

f *dim.*

div.

alla breve.

33585

Fl.

Ob.

Cl. ingl.

Clar. (A)

Clar. basso (A)

Fag.

Corni.

Tr-ba I.

Tr-bone I. & II.

Timp.

Viol. div. a 4

Vcelli div. a 4

33555

27

27

p dim.

p dim.

p dim.

43585

Fl. piccolo. 28

Fl. *pp* *dim.* *mor.* *p dolce*

Ob. *pp* *dim.* *mor.* *p dolce*

Clar. (A) *pp* *dim.* *mor.* *p dolce*

Clar. basso (A) *pp* *dim.* *mor.* *p dolce*

Fag. *pp* *dim.* *mor.* *p dolce*

Corni. *pp* *dim.* *mor.* *p dolce*

Tr. be. *pp* *dim.* *mor.* *p dolce*

Tr. boni e Tuba. *pp* *dim.* *mor.* *p dolce*

Timp. *pp* *dim.* *mor.* *p dolce*

Celesta. *pp* *dim.* *mor.* *p dolce*

Arpe. *pp* *dim.* *mor.* *p dolce*

Viole div. a 4 *pp* *dim.* *mor.* *p dolce*

V. celli div. a 4 *pp* *dim.* *mor.* *p dolce*

I parte 28

This musical score is for a piece titled "Celesta." and "Arpe." (Arpeggio). The score is written for a Celesta and an Arpeggiator. The Celesta part is in the upper staves, and the Arpeggiator part is in the lower staves. The score is in 2/4 time and features a key signature of one flat (B-flat). The Celesta part begins with a melodic line in the right hand, while the Arpeggiator provides a harmonic accompaniment in the left hand. The score is divided into measures by vertical bar lines, and the Celesta part includes dynamic markings such as "p" (piano) and "f" (forte). The Arpeggiator part is marked with "Arpe." and includes a "3" indicating a triplet. The score is a single system, and the Celesta part is marked with "Celesta." at the beginning.

Fl. picc.
p dolce

Fl.

Ob.

Cor. ingl.

Clar. (A)

Cl. basso (A)

Fag.

Corni.

Tr. be.

Tr. boni e Tuba.

Timpani.

Celesta.

Arpe.

div
pp

div.
pp

Sola *riten.*

Detailed description: This is a page of a musical score, page 43. It contains staves for the following instruments: Fl. picc. (with *p dolce*), Fl., Ob., Cor. ingl., Clar. (A), Cl. basso (A), Fag., Corni., Tr. be., Tr. boni e Tuba., Timpani., Celesta., Arpe., and a section for strings with *div* and *pp* markings. The Celesta part has a *Sola* and *riten.* marking. The score is written in a single system with five measures. The first measure shows the Fl. picc. and Celesta playing a melodic line. The second measure continues this. The third measure shows the Fl. picc. and Celesta playing a melodic line. The fourth measure shows the Fl. picc. and Celesta playing a melodic line. The fifth measure shows the Fl. picc. and Celesta playing a melodic line. The strings are playing a sustained harmonic background.

III.

Andantino. ♩ = 96.

Corno inglese.

Violini I.

Violini II.

Viole.

p dolce ed espressivo

Violoncelli.
divisa 4.

III. IV.

4 Soli

C.-bassi.

p

Andantino. ♩ = 96.

Cor. ingl.

Cor. ingl.

non div.

ba.

b.a.

p

unis.

9

8

p

Cor. ingl.
Clar. basso(B)

Viol.
V-le.
V-c.
4 C-b.

p

30
Cor. ingl.
Clar. (B)
Clar. basso(B)
Fag.

p

cresc.
p
cresc.
p
cresc.
p
cresc.

30

Ob.

Cor. ingl.

Clar. basso (B)

Fag.

Cor. I. II.

Tamb-no.

poco

poco

poco

poco

poco

31 Allegretto. ♩. = 63.

Solo

pizz.

pizz.

col legno

pizz.

31 Allegretto. ♩. = 63.

This musical score is for the piece 'The Rose Tree' from the 'The Rose Tree' album. It features three staves: Oboe (Ob.), Bassoon (Fag.), and Tambourine (Tamb.-no.). The Oboe part is marked 'I. Solo' and includes a 'p' (piano) dynamic marking. The Bassoon part also includes a 'p' dynamic marking. The Tambourine part is marked 'p' and features a '3' (triple) marking. The score is written in 2/4 time and includes a key signature of one flat (B-flat). The music is arranged for a small ensemble and includes a variety of rhythmic patterns and melodic lines.

[illegible]

Fl. piece

[illegible]

[illegible]

Fl. picc.

Fl.

Ob.

Cl. (B.)

Cor.

Tamburo.

Tamb-no.

arco saltando

saltando

arco

mf

33

Fl. picc. *p* *cresc.* *stringendo*

Fl. *p* *cresc.*

Ob. *cresc.*

Clar. B^b *cresc.* in A

Clar. basso B *p* *cresc.* in A

Fag. *p* *cresc.*

Corni. *cresc.*

Timp. *pp* *cresc.* *tr* *tr* *cresc. poco*

Tamburo.

Tamburino.

Piatti. *pp* *cresc.*

Cassa.

p *cresc.* *mf* *cresc.* *stringendo*

34 Allegro giocoso. $\text{♩} = 126$.

Corni.
 Timp.
 Tamb.
 Tamburin.
 Piatti.
 Cassa.
 Arco.
 Violoncello.

34 *sf* Allegro giocoso. *p* ♩ = 126.

[illegible]

35

Animato. ♩ = 144.

Fl. pice.

Fl. *a2*

Ob. *a2*

C. ingl.

(Clar. (A)

Cl. basso (A)

Fag. *a2*

C. fag.

Corni. *f*

Trumboni

e Tuba.

Timp.

Tamburo.

Tamburino.

Piatti.

Cassa.

Animato. ♩ = 144.

35

Animato. ♩ = 144.

Fl.pico.

Fl.

Ob.

Cingl.

Clar. (A)

Cl. basso (A)

Fag.

C. fag.

Cori.

Tromboni

e. Tuba.

Timp.

Triang.

Tamb. no.

Piatti.

Cassa.

Celesta.

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

36

37

37

Fl.picc.

Fl. picc. Presto. ♩ = 168. Meno mosso, pesante.

Fl.

Ob.

C. ingl.

(Clar. A)

Cl. basso (A)

Fag.

C. fag.

Corn.

Tr. boni

e Tuba.

Timp.

Triang.

Tamb-no.

Piatti.

Cassa.

Presto. ♩ = 168. Meno mosso, pesante.

div.

div.

div.

38 Animato. $\text{♩} = 144$.

Fl.picc.

Fl.
Ob.
C. ingl.
Clar.(A)
Clar.basso (A)
Fag.
Cor.
Tr.-boni
e Tuba.
Timp.

f dim.
p cresc.
f dim.
mf
p cresc.
mf dim.
f
mf
p
mf
p cresc.
mf dim.

pizz.
pizz.
pizz.
pizz.
pizz.

p
f

38 Animato. $\text{♩} = 144$.

39 Allegretto. ♩ = 96.
C.ingl.

p cantabile

pizz.

p cantabile

pizz.

pizz.

39 Allegretto. ♩ = 96.

C ingl.

Cor. III.IV.

The image shows a musical score for two instruments: 'C ingl.' (likely Cornet I) and 'Cor. III.IV.' (likely Cornet III and IV). The score is written on five staves. The first staff is for 'C ingl.' and the second staff is for 'Cor. III.IV.'. The third staff is empty. The fourth and fifth staves are for other instruments, likely Trombones I and II, as indicated by the 'B' and 'F' clefs. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

[illegible]

Fl. pie.

60 Fl. picc. 41

Fl. I.

Ob.

Engl.

Clari. basso A.

Fag.

Triang.

div.

pp

41

Fl I

Fl II

Oboe

Clar. I (A)

Clar. II (Bb)

Clar. basso (Bb)

Fag.

pp

Viol. I

Viol. II

Viola

Cello

Double Bass

43

Fl.

Ob.

Cl. (A)

Cl. basso (A)

Fag. *mf* *staccato sempre*

C. fag.

Cor. I. *mf* *con sord.*

Tr. boni.

pizz. *mf*

pizz. *mf* *cantabile* *div. pizz.*

43

Fag.

Cor. I.

44

p

p

44

Fl. picc.

Fl. I.

Fl. II.

Ob.

Cingl.

Clar. I. (A)

Clar. II. (A)

Clar. basso (A)

Fag.

Corni.

Triang.

pp

arco

Flauto

Fl. I. *p*

Fl. II.

Ob. I.

C. ingl. *p*

Clar. I. A. *mf*

Clar. II. A.

Clar. basso A.

Fag.

Triang.

arco div.

arco *p*

arco *p*

arco *mf* *Picantabile*

arco div.

pizz. *p*

C. ingl.

Clar. basso A.

Fag.

40

45

Fl. pice.

Fl. I.

Fl. II.

Ob.

C. ingl.

Clar. I. (A)

Clar. II. (A)

Clar. basso (A)

Fag.

Corni.

Tr. bni.

Triang.

div. s.

46

46

33585

Fl. picc.

Fl. III. ^{a 2}

Ob.

C. ingl.

Clar. I. (A)

Clar. II. (A)

Clar. basso (A)

Fag.

Corn.

Tr. bni.

Triang.

div. ^s

Fl. picc.

Fl. I. II.

Ob.

C. ingl.

Clar. I. (A)

Clar. II. (A)

Clar. basso (A)

Fag.

Corni.

Tr. bni.

Triang.

8.

div.

[illegible]

Fl. picc.

Fl.

Ob.

Clar. (A)

Clar. basso. (A)

Fag.

Cs. fag.

Cor.

(C)

Tr. bo.

(E)

Tr. boni

Timp.

Triang.

Piatti.

Cassa.

Tuba

48

48

33585

Fl. picc.

Fl.

Ob. ^{a2}

Clar. (A) *ff*

Clar. basso. (A)

Fag.

C-fag.

Cor.

1. II.

Tr. b^b III.

Tr. b^b I e Tuba.

Timp.

Triang.

Piatti.

Cassa.

Ten. *8...*

Fl. picc.

Fl.

Ob.

Clar. (A)

Clar. basso. (A)

Fag.

C. fag.

senza sord. a 2

Cor.

III.

Tr.-be. III.

Tr.-boni e Tuba.

Timp.

Triang.

Piatti.

Cassa.

s.

IV.

Allegro assai. $\text{♩} = 132$.

Flauto piccolo.

2 Flauti.

2 Oboi.

Corno inglese.

2 Clarinetti in A.

Clarinetto basso in A.

2 Fagotti.

Contra-fagotto.

4 Corni in F.

I II in C.

3 Trombe

III in F. (Contralto).

3 Tromboni.

e Tuba.

Timpani.

Violini I.

Violini II.

Viole.

V.-Celli.

C.-Bassi.

Allegro assai. $\text{♩} = 132$.

Ob. II.
C. ingl.
Fag.
C. fag.

Handwritten musical notation for the first system, featuring various notes, rests, and dynamic markings across four staves.

Fl.
Ob.
C. ingl.
Clar. A.
Cl. basso (A)
Fag.
C. fag.
Corni
Tr. be.

Handwritten musical notation for the second system, including dynamic markings such as *pp*, *ppp*, *ff*, *fff*, *p*, *cresc.*, and *div.*. The system includes a section for Corni and Tr. be. with a *con sord.* marking, and a large ensemble section at the bottom with *div.* and *cresc.* markings.

Fl.
Ob.
Cl. A.
Cl. basso A.
Corni.
Tr-boni.
e Tuba.

Clar. I muta in B.

con sord.
pp Tr-bone III con sord.
(senza Tuba)

un.
un.

C. ingl.
Cl. A.
Cl. basso A.
Fag.
Tr-boni.

Cl II muta in B.

[illegible]

This page of a musical score is for a symphony orchestra, featuring woodwinds, strings, and a soloist. The score is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

The woodwind section includes parts for Clarinet B (Cl. B) and Bassoon B (Cl. basso (B)). The string section includes parts for Violin I, Violin II, Viola, Violoncello (Cello), and Double Bass (Bass). The soloist part is also present.

The score includes various musical notations such as notes, rests, and dynamic markings. The woodwinds and soloist parts are marked with *ff* (fortissimo) and *p* (piano). The strings are marked with *ff* and *p*. The soloist part is marked with *ff* and *p*. The score also includes markings for *div.* (divisi) and *cresc.* (crescendo).

The score is written for a 3/4 time signature. The woodwinds and soloist parts are in the treble clef, while the strings are in the bass clef. The soloist part is in the treble clef.

The score includes various musical notations such as notes, rests, and dynamic markings. The woodwinds and soloist parts are marked with *ff* (fortissimo) and *p* (piano). The strings are marked with *ff* and *p*. The soloist part is marked with *ff* and *p*. The score also includes markings for *div.* (divisi) and *cresc.* (crescendo).

The score is written for a 3/4 time signature. The woodwinds and soloist parts are in the treble clef, while the strings are in the bass clef. The soloist part is in the treble clef.

50

Clar. (B)

Cl. basso (B)

Tr-bni e Tuba.

senza sord.

con sord.

senza sord.

III con sord.

pp senza Tuba!

unis.

50

Clar. (B)

- Clar. basso (B)

Tr-boni.

p

cresc.

cresc.

cresc.

poco

poco

cresc.

cresc.

div. a 3

pp cresc.

poco

Fl. piec.

Fl.

Ob.

Cor. ingl.

Clar. (B)

Clar. basso (B)

Fag.

C. fag.

Cor.

Viol. I

Viol. II

Viola

Vcllo

Basso

mp

mf

f

cresc.

+++

a 3 pizz.

[51] Allegro alla marcia. ♩=120. (*Listesso tempo*)

Flauto piccolo.

2 Flauti.

2 Oboi.

Corno inglese.

2 Clarinetti in B.

Clarinetto basso in B.

2 Fagotti.

Contrafagotto.

4 Corni in F.

2 Trombe in C.

Tromba c-alta in F.

Tromboni
e Tuba.

Timpani.

Triangolo.

Tamburo.

Piatti.

Cassa.

Violini I.

Violini II.

Viole.

Violoncelli.

C-bassi.

Allegro alla marcia. ♩=120. (*Listesso tempo*)

Allegro alla marcia. ♩=120. (*Listesso tempo*)

[51] Allegro alla marcia. ♩=120. (*Listesso tempo*)

The first system of the musical score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais I & II (Cor. I. II.), Trumpet I & II (Tr. be I. II.), and Timpani (Timp.). The Flute, Oboe, and Bassoon parts begin with a rest followed by a melodic line starting on a half note G4. The Cor Anglais I & II part has a rest. The Trumpet I & II part has a rest. The Timpani part has a rest. The strings (Violins I & II, Violas, Cellos, and Double Basses) are not explicitly labeled but are represented by staves with notes. The Violins I & II part has a rest. The Violas part has a rest. The Cellos and Double Basses part has a rest. The Violins I & II part has a rest. The Violas part has a rest. The Cellos and Double Basses part has a rest.

C. ingl.

Clar. B *p*

Fag.

Cor. *mf*

Timp.

pizz. *arco*

pizz. *arco*

div. *unis.*

div.

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Cl. bas. (B)

Fag.

C. fag.

Cornl.

Tr. ba.

Tr. boni

e Tuba.

Timp.

Triang.

Tamb.

Piatti.

Cassa.

52

p

cresc.

sf

cresc.

p cresc.

p

cresc.

mf

a 2

p

p

p

IV

p

tr

p

cresc.

p cresc.

cresc.

sf

p

unle.

p

53

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Cl. b. (B)

Fag.

C. fag.

Corni.

(IV)

Tr-be.

Tr-boni

e Tuba.

Timp.

Triang.

Tamb.

Piatti.

Cassa.

p

mf

mf

sf

sf

I. II. III.

tr

pizz.

pizz.

mf

Fl. picc.

Fl. *p*

Ob. *p*

Cingl.

Clar. B. *p*

Clar. bas. B. *p*

Fag.

C. fag.

Corni.

Tr.-br.

Tr.-boni

Tuba.

Timp. *tr*

Triang.

Tamb.

Piatti.

Cassa.

arco *p*

arco *p*

pizz. *mf*

pizz. *mf*

53

Fl. picc.

Fl. p *cresc.*

Ob. p *cresc.*

C. ingl.

Clar. (B) p *cresc.*

Clar. bas. (B)

Fag. p *cresc.*

C. fag.

Corn. p *cresc.*

Tr. be.

Tr. boni

Tuba.

Timp.

Triang. p *cresc.*

Tamb.

Piatti.

Cassa.

arco p *cresc.*

arco p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

unis.

mf

f

pizz.

pizz.

div.

f

53

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. B.

Cl. bas. B.

Fag.

C. fag.

Corni.

Tr. bc.

Tr. boni

e Tuba.

Timp.

Triang.

Tamb.

f

a2

f marcato

mf

pizz.

f

Fl. picc.

Fl.

Ob.

Cingl.

Clar./B)

Cl. bas./B)

Fag.

C. fag.

Corni.

Tr. bu.

Tr. boni

e Tuba.

Timp.

Triang.

Tamb.

pizz.

pizz.

arco

arco

f

54

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. B.

Cl. bas. B.

Fag.

C. fag.

Corni

Tr. ba III.

Tr. boni

e Tuba.

Timp.

Triang.

Tamb.

*simile**simile**simile*

Fl. picc.

55

Fl.

Ob.

C. ingl.

Clar. B.

Cl. bas. B.

Fag.

C. fag.

Corn.

Tr. ba III.

Tr. boni

1. II. a2

"Tuba.

Timp.

arco div. *f*

arco div.

56

Fl. picc.

Fl.

Ob.

Clar. I.

Clar. B.

Cl. bas. B.

Fag.

C. fag.

Corni.

Tr. III.

Tr. horn I II (div. ad libit.)

Ti. horn III e Tuba.

Timp.

unis. pizz.

pizz.

pizz.

pizz.

arco

div. se

arco

arco

arco

This page of a musical score is for a symphony orchestra, featuring multiple staves with various instruments. The score includes dynamic markings like *a 2*, *f*, and *pizz.*, and performance instructions like *I. II.*, *Tr-be.*, and *div. ad lib.*. The music is written in a key with one sharp (F#) and a 2/4 time signature.

a 2
 p
 a 2
 p
 1
 p
 Cor.
 III
 p
 Triang.
 p
 pizz.
 p
 pizz.
 p
 pizz.
 p
 mf
 arco
 I. II. III.
 IV.
 arco
 cresc.
 arco
 cresc.

Musical score for page 56, featuring multiple staves with various instruments and dynamic markings. The score includes staves for strings (Violins I & II, Violas, Cellos, Double Basses), woodwinds (Cor Anglais), triangle, and percussion. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). Performance instructions include *a 2* (second ending), *pizz.* (pizzicato), and *arco* (arco). The score concludes with a double bar line and a repeat sign.

This page of a musical score, numbered 93, contains a complex arrangement for a string quartet. The notation is spread across 14 staves. The top two staves feature intricate melodic lines with frequent triplets and dynamic markings such as *f* and *f simile*. The third staff is a grand staff (treble and bass clef) with a *f* dynamic. The fourth staff is a single bass clef line. The fifth and sixth staves are grand staves with *f* dynamics. The seventh staff is a single bass clef line. The eighth staff is a grand staff with a *f* dynamic. The ninth staff is a single bass clef line. The tenth staff is a grand staff with a *f* dynamic. The eleventh staff is a single bass clef line. The twelfth staff is a grand staff with a *f* dynamic. The thirteenth staff is a single bass clef line. The fourteenth staff is a grand staff with a *f* dynamic. The fifteenth staff is a single bass clef line. The sixteenth staff is a grand staff with a *f* dynamic. The seventeenth staff is a single bass clef line. The eighteenth staff is a grand staff with a *f* dynamic. The nineteenth staff is a single bass clef line. The twentieth staff is a grand staff with a *f* dynamic. The twenty-first staff is a single bass clef line. The twenty-second staff is a grand staff with a *f* dynamic. The twenty-third staff is a single bass clef line. The twenty-fourth staff is a grand staff with a *f* dynamic. The twenty-fifth staff is a single bass clef line. The twenty-sixth staff is a grand staff with a *f* dynamic. The twenty-seventh staff is a single bass clef line. The twenty-eighth staff is a grand staff with a *f* dynamic. The twenty-ninth staff is a single bass clef line. The thirtieth staff is a grand staff with a *f* dynamic. The thirty-first staff is a single bass clef line. The thirty-second staff is a grand staff with a *f* dynamic. The thirty-third staff is a single bass clef line. The thirty-fourth staff is a grand staff with a *f* dynamic. The thirty-fifth staff is a single bass clef line. The thirty-sixth staff is a grand staff with a *f* dynamic. The thirty-seventh staff is a single bass clef line. The thirty-eighth staff is a grand staff with a *f* dynamic. The thirty-ninth staff is a single bass clef line. The fortieth staff is a grand staff with a *f* dynamic. The forty-first staff is a single bass clef line. The forty-second staff is a grand staff with a *f* dynamic. The forty-third staff is a single bass clef line. The forty-fourth staff is a grand staff with a *f* dynamic. The forty-fifth staff is a single bass clef line. The forty-sixth staff is a grand staff with a *f* dynamic. The forty-seventh staff is a single bass clef line. The forty-eighth staff is a grand staff with a *f* dynamic. The forty-ninth staff is a single bass clef line. The fiftieth staff is a grand staff with a *f* dynamic. The fifty-first staff is a single bass clef line. The fifty-second staff is a grand staff with a *f* dynamic. The fifty-third staff is a single bass clef line. The fifty-fourth staff is a grand staff with a *f* dynamic. The fifty-fifth staff is a single bass clef line. The fifty-sixth staff is a grand staff with a *f* dynamic. The fifty-seventh staff is a single bass clef line. The fifty-eighth staff is a grand staff with a *f* dynamic. The fifty-ninth staff is a single bass clef line. The sixtieth staff is a grand staff with a *f* dynamic. The sixty-first staff is a single bass clef line. The sixty-second staff is a grand staff with a *f* dynamic. The sixty-third staff is a single bass clef line. The sixty-fourth staff is a grand staff with a *f* dynamic. The sixty-fifth staff is a single bass clef line. The sixty-sixth staff is a grand staff with a *f* dynamic. The sixty-seventh staff is a single bass clef line. The sixty-eighth staff is a grand staff with a *f* dynamic. The sixty-ninth staff is a single bass clef line. The seventieth staff is a grand staff with a *f* dynamic. The seventy-first staff is a single bass clef line. The seventy-second staff is a grand staff with a *f* dynamic. The seventy-third staff is a single bass clef line. The seventy-fourth staff is a grand staff with a *f* dynamic. The seventy-fifth staff is a single bass clef line. The seventy-sixth staff is a grand staff with a *f* dynamic. The seventy-seventh staff is a single bass clef line. The seventy-eighth staff is a grand staff with a *f* dynamic. The seventy-ninth staff is a single bass clef line. The eightieth staff is a grand staff with a *f* dynamic. The eighty-first staff is a single bass clef line. The eighty-second staff is a grand staff with a *f* dynamic. The eighty-third staff is a single bass clef line. The eighty-fourth staff is a grand staff with a *f* dynamic. The eighty-fifth staff is a single bass clef line. The eighty-sixth staff is a grand staff with a *f* dynamic. The eighty-seventh staff is a single bass clef line. The eighty-eighth staff is a grand staff with a *f* dynamic. The eighty-ninth staff is a single bass clef line. The ninetieth staff is a grand staff with a *f* dynamic. The ninety-first staff is a single bass clef line. The ninety-second staff is a grand staff with a *f* dynamic. The ninety-third staff is a single bass clef line. The ninety-fourth staff is a grand staff with a *f* dynamic. The ninety-fifth staff is a single bass clef line. The ninety-sixth staff is a grand staff with a *f* dynamic. The ninety-seventh staff is a single bass clef line. The ninety-eighth staff is a grand staff with a *f* dynamic. The ninety-ninth staff is a single bass clef line. The hundredth staff is a grand staff with a *f* dynamic.

The score includes various musical notations such as triplets, slurs, and dynamic markings. A section labeled "Piaſſi e Caſſa." with *mf* dynamics is present. The notation is dense and complex, typical of a high-level musical score.

The musical score is arranged in a system of staves. The top section includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and brass (trumpets, trombones, tubas). The bottom section includes staves for percussion (Piaatti, Cassa) and a large bass staff. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *p* (piano), *f* (forte), and *sf* (sforzando). The score is divided into measures by vertical bar lines, and the bottom section includes a large bass staff with a key signature change to one flat (Bb) and a time signature change to 4/4. The score is labeled with "Cor." (Cornet) and "Tr-be." (Trumpet and Trombone). The bottom section includes staves for "Piaatti" and "Cassa" (Cassa). The score is labeled with "I. II." and "III. IV." indicating different sections or movements.

Musical score for a piano and percussion ensemble. The score is written on 18 staves. The top 16 staves are for piano, with various melodic and harmonic lines. The 17th staff is for "Piatti e Cassa" (Cymbals and Snare Drum), showing rhythmic patterns. The bottom 2 staves are for a double bass and a cello/contrabass. The music is in a key with one flat (B-flat) and a 2/4 time signature. The notation includes many accidentals, particularly sharps and flats, and dynamic markings like "f" and "a2".

[illegible]

Triang.

Tamb.

Piatti.

Cassa.

un.

This page of a musical score, numbered 98, contains a complex arrangement for a large ensemble. The notation is spread across multiple systems, each with several staves. The top systems feature woodwind and string parts with intricate melodic and harmonic lines. Dynamic markings such as *ff* (fortissimo) are present in several places. The middle section includes a woodwind part with a key signature change and a string part with a *marc.* (marcato) marking. The bottom systems continue the orchestration with various instrumental parts, including a prominent woodwind line and a string section. The score is written in a formal, professional style with clear notation and a structured layout.

58

Musical score for measures 58-62. The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is one sharp (F#). The tempo is marked *Allegro*. The score includes various musical notations such as notes, rests, and dynamic markings.

Measure 58: The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes. The vocal parts enter with a melodic line.

Measure 59: The piano accompaniment continues with a similar rhythmic pattern. The vocal parts maintain their melodic line.

Measure 60: The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes. The vocal parts enter with a melodic line.

Measure 61: The piano accompaniment continues with a similar rhythmic pattern. The vocal parts maintain their melodic line.

Measure 62: The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes. The vocal parts enter with a melodic line.

Dynamic markings include *ff* (fortissimo) and *f* (forte). The score also includes a section marked *ff* starting at measure 60.

59

This page contains musical notation for a 12-part ensemble. The notation is arranged in 12 staves, with the first six staves representing the upper parts and the last six staves representing the lower parts. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a treble clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a treble clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a treble clef and a key signature of one sharp (F#). The eleventh staff has a treble clef and a key signature of one sharp (F#). The twelfth staff has a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a treble clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a treble clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a treble clef and a key signature of one sharp (F#). The eleventh staff has a treble clef and a key signature of one sharp (F#). The twelfth staff has a treble clef and a key signature of one sharp (F#).

Fl. e Fl. picc.

59 a 3

a 2

59

Musical score for page 102, measures 60-69. The score is in 3/4 time and key of A major. It features multiple staves with various musical notations including notes, rests, trills, and dynamic markings. The bottom section includes a "Coi barchetti" section with a crescendo.

Key markings: *in A.* (twice)
 Dynamic markings: *p*, *pp*, *sf*, *div.*, *cresc. poco a poco*
 Performance instruction: *Coi barchetti*

Fl. picc.

Fl. I, II. *a 2* *tr* *cresc.* *mf*

a 2 *tr* *cresc.* *f*

a 2 *tr* *cresc.* *ff*

con sord. *mf* *f* *ff*

con sord. *ff*

tr *cresc. poco* *tr a poco* *tr* *tr* *tr*

61 *lunga* stringendo poco

The musical score for measures 61-63 features a variety of instruments and percussion. The woodwinds (flutes, oboes, and bassoons) play melodic lines with dynamic markings of *p cresc.* and *mf cresc.*. The strings provide harmonic support with *sf* and *f* markings. The percussion section includes Tamburo, Tam-tam, Piatti, and Cassa, with *f* and *sf* markings. The score is marked *lunga* and *stringendo poco*, indicating a slow but gradually increasing tempo. The key signature has one sharp (F#), and the time signature is 4/4.

61 *lunga* stringendo poco

Triang.

Tamb.

p sempre

f

(trem.)

♯ sul ponticello al segno

(trem.)

♯ sul ponticello al segno

(trem.)

f sul ponticello al segno

Musical score for a symphony, page 106. The score includes staves for strings, woodwinds, brass, and percussion. The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines. Dynamics include *ff* (fortissimo) and *a 2* (second ending). The percussion section includes Trombe (Trumpets), Timp. (Timpani), Triang. (Triangle), Tamb. (Tambourine), Piatti. (Cymbals), and Cassa. (Drum). The score is written in a standard musical notation with various clefs and accidentals.

Compositions russes pour Grand Orchestre. Suite 1.

- Arensky, A.** Op. 4. Symphonie № 1. (H-moll.) *Partition.* 7 —
Parties. 12 50
Parties supplémentaires: chaque à 1 —
 — Op. 23. Silhouettes (2-me Suite) pour 2 Pianos à 4 mains, instrumentée par l'auteur. (2-a contr.) *Partition.* 3 —
Parties. 7 —
Parties supplémentaires: VI. I—50 c. VI. II—40 c. Vla—50 c. Vlo—50 c. Basso—80 c.
 — Op. 33. 3-me Suite (Variations) pour 2 Pianos à 4 mains, instrumentée par l'auteur. *Partition.* 3 —
Parties. 6 —
Parties supplémentaires: VI. I—40 c. VI. II—40 c. Vla—50 c. Vlo—40 c. Basso—80 c.
Balakirew, M. Tamar. Poème symphonique. Nouvelle édition, revue et corrigée par l'auteur. *Partition.* 7 —
Parties. 10 —
Parties supplémentaires: VI. I—70 c. VI. II—70 c. Vla—70 c. Vlo—60 c. Basso—50 c.
Bleichmann, J. Op. 18. Symphonie en *La-mineur*. *Partition.* 5 —
 — Op. 22. Suite de ballet: №№ 1. Ouverture. 2. Danse des bouffons. 3. Danse orientale. 4. Danse des feux. 5. Visions. 6. Valse. *Partition.* 5 —
 — Op. 38. 2-me Suite: №№ 1. Intermezzo. 2. Valse des Driades. 3. Dans les champs. 4. Danse russe. 5. Cortège aux flambeaux. *Partition.* 5 —
Conus, G. Op. 1. Scènes enfantines. Suite pour Orchestre et chœur. Изъ дѣтской жизни. Сюита для оркестра и хора. Вступленіе. №№ 1. Сказка про бычка. 2. Игра въ домикъ. 3. Съ куколъ. 4. Рапсодъ. 5. Старушка няня. 6. Ограбчикъ. 7. Грѣши. 8. Сопровожденіе. 9. Дѣтскія дѣлки. 10. Искія про козла. *Partition.* 7 —
Parties. 12 —
Parties supplémentaires: VI. I—90 c. VI. II—90 c. Vla—80 c. Vlo—70 c. Basso—80 c.
Goedicke, A. Op. 15. 1-re Symphonie. *Partition.* 9 —
d-to. *Parties.* 5 —
Iljinsky, A. Op. 4. Suite № 1. *Partition.* 5 —
Parties. 10 —
Parties supplémentaires: Chaque à 60 —
 — Op. 13. *Nour et Anitra.* Suite pour 2 Pianos à 4/ms, arr. p. grand Orchestre par l'auteur. №№ 1. Le Paladin à cheval. 2. Le château mystérieux. 3. Gnomes. 4. La Princesse enchaînée. Tondation. 5. Danse féerique. 6. Réveries. Paladin et Princesse. 7. Berceuse. 8. Orgie. *Partition.* 5 —
Parties. 15 —
Parties supplémentaires: VI. I—1 r. VI. II—80 c. Vla—80 c. Vlo—70 c. Basso—80 c.
Ippolitow-Iwanow, M. Op. 10. Esquisses caucasiennes, Suite. *Partition.* 3 —
Parties. 10 —
Parties supplémentaires: VI. I, II, Vla—50 c. Vlo—40 c. Basso—80 c.
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